

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. II., No. 35.]

SATURDAY, AUGUST 29, 1857.

[PRICE 3d.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Two Extra Performances only, at Reduced Prices, on Friday, Sept. 18, and Saturday, Sept. 19, with Piccolomini, Spezia, Ortolani, Giuglini, Violetti, Rossi, Beneventano, and Belletti.

Two Extra Performances will be given on Friday and Saturday Evenings, the 18th and 19th of Sept., when will be presented

LA TRAVIATA and IL DON GIOVANNI.

Prices:—Boxes to accommodate four persons, grand tier, pit tier, and one pair, £2 2s.; two pair, £1 1s.; three pair, 15s.; pit stalls, 10s. 6d.; pit, 3s. 6d.; gallery stalls, 3s. 6d.; and gallery, 2s.

HER MAJESTY'S THEATRE.

Provincial Tour.—Liverpool, Bath, Bristol, Plymouth, Edinburgh, Glasgow, and Dublin.—Italian opera.—Piccolomini, Spezia, Poma, Fazio, Ortolani; Belletti, Belart, Beneventano, Rossi, Mercuriali, Aldi, and Giuglini will appear—at Liverpool, from the 31st of August to the 4th of September; Glasgow, on the 7th, 9th, and 11th of September; Edinburgh, on the 8th and 10th of September; Harrogate (Concert), on the 14th September; Norwich, on the 16th and 16th of September; Leamington, on the 22nd of September; Cheltenham, on the 24th of September; Brighton, on the 25th of September; Reading, on the 26th of September; Dublin, on the 12th of October.

Great National Standard Theatre, Shoreditch. Proprietor, Mr. John Douglass.—Mr. and Mrs. SIMS REEVES will appear for eighteen nights, commencing on Monday, September 7.

Mr. LIMPUS and Mr. Grattan KELLY

beg to announce that they have commenced a series of popular CONCERTS at the Lecture Hall of the Dublin Mechanics' Institute, and will be glad to receive applications for engagements from artists of known respectability and talent. Address, Mr. Limpus, 110, Marlborough-street, Dublin.

CHOIR BOYS Wanted in a LONDON

CHOIR. They will receive their education and a small salary. Apply, by letter, to Mr. Josiah Pittman, 1, New Ormond-street. No application entertained after September 21st.

MISS MESSENT has REMOVED

to 13, HYDE-STREET, MANCHESTER-SQUARE.

To be DISPOSED of, immediately.

An Excellent Musical Connexion, combined with an ORGANIST'S SITUATION, in the neighbourhood of London. Address A.B., care of Mr. Jewell, 104, Great Russell-street, Bloomsbury, W.C.

To AMATEUR ORGANISTS.—Wanted,

at a Chapel, near the City-road, Islington, an ORGANIST. The funds of the chapel will not allow of any salary being paid at present. Apply to X. Y. Z., care of Mr. C. Everett, 75, Old Broad-street.

ROYAL PRINCESS'S THEATRE.

Italian Opera, at Playhouse Prices, every evening.—Grisi, Alboni, Gassier, Mario, Formes, Reichardt, Dragone, and other eminent artists.—THIS EVENING (Saturday), IL TROVATORE.

Prices:—dress circle, 7s.; boxes, 5s.; pit, 3s.; stalls, 10s. 6d.; gallery, 1s. 6d.; gallery stalls, 4s. Private boxes, from one guinea upwards, to be had of Crumer, Beale, and Co., Regent-street; Chappell's, and Mitchell's, Bond-street; Sams's, St. James's-street; at the box-office of the theatre; and of the principal libraries and music-sellers.

ROYAL ITALIAN OPERA,

Dublin, Liverpool, Manchester, Birmingham.—Madame Bosio, Mdle. Parpa, Madame Didico, Madame Tagliacico, and Mdle. Victoire Balfe; Signor Gardoni, Signor Neri-Baraldi, Signor Graziani, Signor Tagliacico, Mons. Zelger, Signor Polonini, and Signor Ronconi. The above artists of the Royal Italian Opera will perform in Birmingham, from the 31st of August to the 2nd of September, when the following operas will be given:—Il Trovatore, La Traviata, La Favorita, La Sonnambula, Lucia di Lammermoor, Fra Diavolo, I Puritani, Il Barbiere di Siviglia, L'Elisir d'Amore, and Rigoletto. These operas will be produced with all the well-known completeness of the Royal Italian Opera, and mounted with the splendid costumes and appointments of that celebrated establishment. Conductor, Mr. Alfred Mellon. Prompter—Signor Monterasi. Acting and Stage Manager—Mr. A. Harris.

THE BROUSIL FAMILY,

patronised by Her Most Gracious Majesty, H.R.H. the Prince Consort, and the Royal Family.—All letters and applications to be made to Herr Brousil, care of Mr. Chas. Jefferys, 21, Soho-square, London.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

Musical Publications.

HAMILTON'S Modern Instructions

FOR THE PIANOFORTE. Hamilton has enjoyed a more extensive popularity and commanded a larger sale than ever fell to the lot of any similar work. 150 large editions have been already disposed of; and the inquiry for it continues to increase. The great popularity of the Modern Instructions admits of an easy explanation. Hamilton was eminently qualified for the compilation of such a work, not only from his varied acquirements, large resources, and accurate knowledge, but still more from the logical method which prevailed in all he did. His mature judgment always truly dictated what exactly, according to the pupil's previous knowledge, ought to be said, and his large didactic experience and tact in elucidation always suggested the best method of saying it. Hence his name has (as it has been observed) found a place beside those of Mrs. Barbauld, Lindley Murray, Pinnock, Chambers, and the very few others who have won a lasting reputation by contributing to the supply of the intellectual needs of children. Enlarged by Carl Czerny. 62 large folio pages, price only 4s. Also, Hamilton's Modern Instructions for Singing, 5s.

London: ROBERT COCKS and Co., New Burlington-street; and of all music-sellers and booksellers.

All who attend the NORWICH MUSICAL FESTIVAL should provide themselves with

HANDBOOKS of the ORATORIOS, &c.

The most complete editions are those published by Robert Cocks and Co., and may be had of all music-sellers and booksellers. The Festival edition of the "Messiah," from Mozart's score, 1s. 4d.; handbook edition, 2s.; the people's edition, 3s. 6d.; folio copy, 15s.; ditto, with appendix, &c., 15s.—the "Creation," 2s.—Mozart's Twelfth Service (Mass), 2s.—Mozart's "Requiem," 2s. N.B. These are John Bishop's celebrated arrangements, from a copy of which Madame Jenny Goldschmidt-Lind sang, &c., "Messiah" and the "Creation." Complete lists of all the oratorios, &c., published, together with specimen pages, may be had gratis and postage free.

London: ROBERT COCKS and Co., New Burlington-street, and of all music-sellers.

"WE MEET AGAIN TO-MORROW."

Ballad. Composed by EDWARD F. RIMBAULT, LL.D., 2s. "Truthful sentiment in expressive melody cannot fail to be always well received."—"The harp of the Troubadour." Ballad. Poetry by Harry Stoe Vandyk; music by Edward F. Rimbault, LL.D., 2s.—"Perhaps it's as well as it is." Comic ballad. The poetry by James Bruton, Esq.; music by Edward F. Rimbault, LL.D., 2s. "Innocent, smart, and lively, and received with applause in all circles."

London: ROBERT COCKS and Co., music publishers to their Majesties Queen Victoria and the Emperor Napoleon III.

LEGENDARY BALLADS.

—Words and Music by Dr. WHITE.—Sung by the author with the greatest success in his popular musical entertainments. A pleasing and novel collection of quaint ballads. The six following are already published, beautifully illustrated in colours from designs by the best artists: No. 1, "Dreaming Nona," 2, "The Nervous Irish Maid," 3, "Song of the Mermaid," 4, "Take this Heart," 5, "Mawrye Mavourneen," 6, "My heart's in the wave." Price 2s. 6d. each, postage free. Also, Dr. White's Fairy Fantasia for the pianoforte, with portrait. Price 3s.

London: Metzler and Co., 35, 37, and 38, Great Marlborough-street, W. Wholesale agents for Alexandre's Harmoniums, &c.

WANTED, SOME CLEAN COPIES

of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Third Edition.—Sung by Miss Poole.

"KIND WORDS."—Ballad.

Composed by JULIA MILLS.

ADDISON, HOLLIER, and Co., 210, Regent-street.

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To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlessex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

The Mutual Life Assurance Society,

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Established 1834.

This is a purely Mutual Life Assurance Society, with a Capital of more than £280,000 invested in Government and Real Securities, created entirely by the steady accumulation of the Premiums, and all belonging to the Members. The Assurances in force are £1,200,000, and the Income upwards of £55,000 per annum.

Detailed Prospectuses and Forms of Proposal, together with the list of Bonuses paid on the Claims of the past year, and the Report, General Cash Account, and Balance Sheet of the Society to the 31st December last, will be given on a written or personal application.

CHARLES INGALL, Actuary.

The friends of the Society, and the general public are respectfully advised that any Assurances effected within the present year, will have the advantage of one year in every Annual Bonus.



Miscellaneous.

(Continued.)

VIA LONDON & NORTH-WESTERN RAILWAY
MARCUS'S SUMMER EXCURSIONS
 from the EUSTON-SQUARE STATION at 10.40 a.m., on MONDAY, August 31st, returning September 7th, as per bill. Fares:—To Leamington or Coventry and back, 18s. and 8s.; Birmingham, 20s. and 9s. 6d.; Wolverhampton, 22s. 6d. and 10s. 6d.; Shrewsbury or Wellington, 27s. 6d. and 13s.; Chester, 33s. and 15s.; Huddersfield, 37s. and 20s.; Preston, 40s. and 22s. 6d.; Stafford, 22s. and 12s.; Liverpool or Manchester, 37s. and 17s.; (Bangor or Conway, 42s. and 22s. at 6.20 a.m.) Observe—The London and North-Western line is the only direct route to the Art Treasures' Exhibition, Manchester. Tickets and bills may be had of Henry R. Marcus, 22, Crosby Hall Chambers, 25, Bishopsgate-street within, City. Be sure to obtain tickets by Marcus's special trains from Euston Station. Originator of excursion trains for the people.

HOLLOWAY'S PILLS,

the most effectual remedy for the cure of liver and stomach complaints.—This medicine has astonished the world for the last twenty years, and the Royal individuals who have taken them; for, after having had recourse to all remedies without success, in cases of liver and bowel complaints, indigestion, and other fearful disorders, these Pills have restored them to health, where in many instances they were considered to be past relief. Such facts do not require comment, and all sufferers can easily prove their truth. Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 90, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidici, Smyrna; and E. Muir, Malta.

Exhibitions, &c.

THE BATTLE OF BALACLAVA—

MR. SANT'S great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

FLEMISH SCHOOL of PAINTING.—

THE FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

MOSCOW.—BURFORD'S PANORAMA

IS NOW OPEN. A magnificent panorama of Moscow with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk.—Leicester-square.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

BURFORD'S PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens THIS DAY, at Four o'clock, and on each succeeding Saturday, until further notice.

FALLS OF NIAGARA, daily, from 10 to 5, at 90, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

ADAM and EVE, by J. Van LERIEU.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW free) at 60, St. Paul's churchyard.

The ROYAL POLYTECHNIC is OPEN

from 12 to 5 and 7 to 10, having been redecorated and carpeted. Admission to the whole, One Shilling. Children under Ten, and Schools, half-price.

New Lecture by J. H. Pepper, Esq., on AQUARIUMS, or OCEAN and RIVER GARDENS; illustrated with numerous specimens.

New Lecture by Mr. King, on THE ATLANTIC TELEGRAPH CABLE on board the Agamemnon and Niagara.

Great Increase of the DISSOLVING VIEWS and PANORAMAS, illustrating CHINA and the Localities of the present WAR, &c. with an interesting LECTURE on the "MANNERS and CUSTOMS of the CHINESE," by A. E. Spencer, Esq.

Stevens's Eighty new Cosmorama and Life-like Stereoscopes. The Diver and Diving Bell; more than 3000 Models and Works of Art, Electrical Experiments; Machinery always in Motion; Montanari's Art Wax-Work, &c., &c.

Exhibition daily, at One and half-past Seven, of interesting objects, including IMPURE LONDON THAMES WATER, in the far-famed Polytechnic Oxy-Hydrogen Microscope.

EXHIBITION of PHOTOGRAPHY.—

MR. MAYALL'S GALLERY of PHOTOGRAPHIC PORTRAITS of eminent men OPEN daily for public inspection. The exhibition contains Mr. Mayall's newly patented ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style. Many of Mr. Mayall's sitters having honoured him with permission to include copies in his exhibition, he is enabled to form a gallery of great interest. Among others will be found the Duke of Cambridge, Prince Frederick William of Prussia, the Prince Regent of Baden, Prince Edward of Saxe Weimar, Prince Leiningen, Duke of Argyll, Duke of Newcastle, Lord Palmerston, Lord Campbell, Lord Panmure, Lord John Russell, the Earl of Aberdeen, the Earl of Clarendon, Lord Lyndhurst, Lord Cranworth, Sir George Grey, the Bishop of Oxford, Bishop of Winchester, Bishop of Ripon, the New Members of the House of Commons, the Celebrities of the Royal Academy, and the Military Commanders, photographed by Mr. Mayall for Her Majesty, &c.

CHARLES OKEY's Parisians at home.

—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches—Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday mornings at 2½. Seals, 1s.; stalls, 2s.—Lowther Arcade Rooms, Adelaide-street, Charing-cross.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnachi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

ROYAL COLOSSEUM, Open Daily.—

Admission, One Shilling.—Under the management of Dr. Bachhoffner, F.R.S.—Patrons, Her Majesty the Queen, and H.R.H. the Prince Consort.

Great success of the new Musical and Pictorial Entertainment entitled AN HOUR at the Antipodes, by Mr. George Buckland.

Morning Exhibition commencing at 12. On Monday, Wednesday, and Friday, Mr. Geo. Buckland's Entertainment of the HALLS and MANSIONS of the ENGLISH NOBILITY.

On Tuesday, Thursday, and Saturday, the Musical and Pictorial Entertainment, entitled AN HOUR AT THE ANTIPODES, at 2.30. Dissolving Views, Colossal Panoramata of London by Day, Conservatories, Fountains, Classic Ruins, Stalactite Caverns, Swiss Cottages, and stupendous Mountain Torrent, discharging 96 tons of water per hour. Grand Diorama of Lisbon, at 4.30 p.m., &c.

Evening Exhibition, commencing at 7. Mr. Geo. Buckland's Musical Entertainment, at 8. Promenade Concerts at 9 o'clock. Vocalists—Miss Susanna Cole, Miss Clara Fraser, and Miss Julia Blenden. Colossal Panoramata of London by Night, Swiss Cottages, and stupendous Mountain Torrent, brilliantly illuminated by the Electric Light; Conservatories, Fountains, and Classic Ruins, Stalactite Caverns, and Grand Diorama of Lisbon, before and after the Great Earthquake, with startling effects, at 10.15. Children under Ten years of age and schools, half-price.

LYCEUM THEATRE ROYAL.

PROFESSOR ANDERSON, GREAT WIZARD OF THE NORTH, in a re-modelled form of his celebrated ENTERTAINMENT of Magic and Mystery, produced as A NIGHT IN WONDERFUL WORLD, with Novel Experiments, Extraordinary Surprises, and Scenic Accessories never before introduced. The entirely new Magical Effects produced by the Bial of the Thoughts, the Hercules Traction, the Phantasmagoric Hat-box, and other recent additions to the repertoire of Wonders, render the entertainment doubly as mysterious and a hundredfold more astonishing than in the form when presented at the same Theatre in 1855, for nearly one hundred and fifty successive nights. Private boxes, £2 2s., £1 10s. 6d., and £1 1s.; stalls, 4s.; dress circle, 3s.; upper boxes, 2s.; pit, 1s.; gallery, 6d.: no half-price. Doors open at half-past 7, commence at 8. The box-office now open under the direction of Mr. F. Chatterton, jun., daily, from 11 to 4. Private boxes and stalls may be secured at all the public libraries.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.
 JAS. EDMESTON, Jun.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now-adam. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

EXHIBITING at the Adelaide Gallery,

Lowther-arcade, Strand.—"Prince," the GIANT AMERICAN BLOODHOUND, the king of all dogs, and pronounced by naturalists, artists, &c., the greatest animal curiosity living. His gigantic form, prodigious strength, matchless beauty, and perfect training, are the admiration of all. Is admission. Gentlemen desiring the breed, please apply to the exhibitor. "Prince" is for Sale.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (Saturday), last night but six of the comedy of Victims, and last night but six of the engagement of Mr. T. P. Cooke, who, in consequence of his brilliant reception and great attraction, will continue to appear in his original character of William, in Black-eyed Susan. To commence at 7 with, 3rd, and last time but six, the new comedy of VICTIMS: Characters by Mr. Buckstone, Mr. Howe, Mr. W. Farren, Mr. Rogers, Miss Emma King, Miss M. Oliver, and Mrs. Poynter, &c. After which, BLACK-EYED SUSAN, William (with his celebrated hornpipe), Mr. T. P. Cooke; Gnatbrain (his original character), Mr. Buckstone; Susan, Miss M. Oliver; Dolly, Mrs. E. Fitzwilliam. Concluding with A DAUGHTER TO MARRY.

On Monday next, August 31, and during the week, last six nights of the comedy of Victims, and last six nights of the engagement of Mr. T. P. Cooke.

THEATRE ROYAL, ADELPHI.—

Variety and Attraction.—Last Week but One of Madame Celeste previous to her provincial engagements.—Last night this season of Green Bashes, Roars of laughter at Slasher and Crasher and My Precious Betsy.—Mr. Wright, Mr. Paul Bedford, and Madame Celeste.—THIS EVENING (Aug. 29), last time, GREEN BUSHES; or, A Hundred Years Ago; Mr. Wright, Mr. Paul Bedford, and Madame Celeste in their original characters. With the screaming farce of MY PRECIOUS BETSY; by Messrs. Wright, P. Bedford, Miss Mary Keeley, Mrs. Chatterley, Miss Arden, &c. And SLASHER AND CRASHER; by Messrs. Wright, P. Bedford, C. Selby, F. Hall, and Miss Arden.

Mr. T. P. Cooke is engaged for a limited period, and will appear on Monday, September 7, in the late Douglas Jerrold's drama of Black-eyed Susan.

SURREY THEATRE.

Immense Success.—Great accumulation of novelty and talent.—Operatic, dramatic, and Terpsichorean entertainment.—Engagement of the world-renowned Christy's Minstrels and Company of Comedians from New York and St. James's Theatre.—THIS EVENING, MANNERS and CUSTOMS of AMERICA; by the Minstrels. After which, EXTREMELY PECULIAR. Colonel Mauprat, Mr. Shepherd, Madame Mauprat, Miss C. Webster. And LAFY IN THE SUNNY SOUTH.

NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvenders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

THE MUSICAL GAZETTE

SATURDAY, AUGUST 29, 1857.

WORCESTER MUSICAL FESTIVAL.

The 134th meeting of the three choirs of Worcester, Hereford, and Gloucester commenced on Tuesday last, under the favourable auspices of a large list of spirited and influential stewards, truly magnificent weather, and catarrhless *cantatrici*; the only warbler who was in danger of disappointing the Worcester folks being Miss Vinning, who recovered early enough to sing at the festival, "for the first time since her illness." The festival was under the immediate patronage of Her Majesty and His Royal Highness Prince Albert, and was held under the presidency of the Right Rev. the Lord Bishop of Worcester. The chief vocalists were Madame Clara Novello, Miss Louisa Vinning, Mrs. Weiss, Miss Gilbert, Mrs. Clare Hepworth, Miss Dolby, Miss Palmer, Mr. Sims Reeves, Signor Gardoni, Mr. Montem Smith, Mr. Weiss, Mr. Thomas, and Herr Formes. The solo instrumentalists were M. Sainton (violin), Mr. Cusins (pianoforte), and Mr. R. Blagrove (concertina). The band numbered upwards of sixty performers, and the chorus some 250 voices, the whole being under the direction of Mr. Done, organist of Worcester Cathedral. Mr. Amott, of Gloucester, presided at the organ, during the morning performances, and at the evening concerts Mr. G. T. Smith, of Hereford, officiated as pianoforte accompanist when his services were required.

Full rehearsals were held on Monday morning and evening, to which the public were admitted by half-guinea tickets, and which were very fatiguing ceremonies, lasting altogether about eleven hours. On Tuesday morning a large congregation assembled at the Cathedral for the grand morning service, which commenced at eleven o'clock. The *Proces* and responses were those of Tallis, as were the chants for the *Venite* and *Jubilate*, the psalms were sung to a chant by the Rev. W. H. Havergal (a clever and enthusiastic musician resident at Worcester), and the *Te Deum* was the grand composition of Handel for the Dettingen victory. The *sol* parts in the latter were taken by Miss Gilbert, Miss Dolby, and Miss Palmer; Mr. Montem Smith, Mr. Weiss, and Mr. Thomas. In place of the anthem after the third collect, was sung the 33rd psalm (metrical), new version, to the tune "Gloucester." This was an odd proceeding. We have enough of rhymes in parochial churches, without being haunted by them at a cathedral festival. How much better, and how far more creditable to the directors would it have been to have performed a grand anthem by some native composer. We should think there are plenty who could have written something specially for the occasion, and, moreover, worthy of it. Perhaps there was a

"low church" party amongst the stewards to whom it was expedient that deference be paid.

Anthems were sung before and after the sermon. The former was Mendelssohn's exquisite setting of the 55th psalm, or rather a paraphrase of it: being a paraphrase, it had rather less business in the service than the aforementioned metrical psalm. We must take the liberty of correcting the *Times'* correspondent as to the date of production of this composition in England. The credit of its introduction into this country is given to Madame Goldschmidt, in the *Times'* report of this festival, whereas it was performed at Exeter Hall, with band and chorus, four years before Jenny Lind's last visit to England, and we believe, moreover, that she was not acquainted with the "hymn"—as it is termed—till after the performance to which we refer, as it was not until 1854 or 1855 that we heard of the lady's singing it in Germany. The solo part was taken on this occasion by Mrs. Clare Hepworth, who made her *début* in the same piece at Gloucester last year. The sermon was preached by the Rev. Canon Lewis, from the following text:—"Take heed, and beware of covetousness: for a man's life consisteth not in the abundance of the things which he possesseth." The anthem after the sermon was by Dr. George Elvey, of Windsor, and was composed for this festival, which entitles the composer to credit for his perseverance, and the festival directors for accepting and producing the composition of an Englishman. If there is anything that distinguishes the English nation musically from any other, it is our cathedral music, and we are pleased to record that at least one work of the kind was produced, though we should have been much better pleased had the place of the 33rd Psalm, "new version," been occupied by an anthem of some other English composer, supposing that some standard anthem with organ accompaniment was set down as impracticable, an hypothesis to which, by the way, we should not consent. Dr. Elvey conducted his anthem ("Sing, O heavens"), which is in six movements, and is one of his best compositions of the kind. The solos were sung by Miss Palmer and Mr. Montem Smith.

Mendelssohn's *Elijah*, which now fairly rivals the immortal *Messiah* in attraction at our provincial festivals, was performed on Wednesday morning, when there was a very large auditory.

The solo vocalists were Madame Novello, Mrs. Weiss, Miss Dolby, Miss Palmer, Mr. Sims Reeves, Signor Gardoni, Mr. Montem Smith, Mr. Thomas, and Herr Formes. Generally speaking, the performance was very fine, some of the choruses being beautifully rendered, but the double quartett was rather loosely sung, and Herr Formes was most painfully out of tune throughout his music, while the commanded repetition of the unaccompanied trio, "Lift thine eyes," completely shook the interest of that portion of the oratorio where this lovely *morceau* occurs.

Where shall we go to escape from this horrid nuisance of "encore," "encore!" In the cathedral we thought we were safe, and that for once we should hear Mendelssohn's wonderful exposition of incidents in the prophet's life, without the destruction of dramatic effect to which we appear to be doomed at concert-room performances of oratorio; but no! a sign from the Bishop, and reason, common sense and decency are outraged by a repetition of the piece. How inexpressibly grand is the performance of a sublime oratorio in a cathedral! There is an impressiveness about the music which, notwithstanding its intrinsic loftiness, can never be experienced in a building devoted to secular purposes; and how absurd at such a time, and in such an edifice, to "encore"—even by the quietest signal—the slightest portion of the sacred drama!

Were we ever to conduct an oratorio in a cathedral, we would keep our eyes steadfastly on our score or orchestra, and gesticulation—though carried to fifty times the extent of that practised at a provincial festival last year—might proceed; we would not see it. The tenor airs were divided between Signor Gardoni and Mr. Sims Reeves, the former singing—but tolerably—"If with all your hearts." The singing of Madame Novello, Miss Dolby, and Mr. Sims Reeves was irreproachable.

On Thursday morning another great work of Mendelssohn's was performed—*The Lobgesang*, or *Hymn of Praise*, and rarely has this composition experienced a worthier interpretation. The long instrumental introduction—a complete *sinfonia*—was admirably played, and the choruses were most impressive. We scarcely know which were the more effective, the bold choruses—such as "The night is departing," and "All that hath life and breath"—or the *chorale*, "Let all men praise the Lord," and the beautiful chorus, "All they that cried." The style of the unison passages, "The night is departing," and "Let all men," is very different, yet the devotional character of the latter was scarcely more impressive than the bold and exultant declaration of the former. The *sol* parts of *The Hymn of Praise*, by Mdme. Novello, Mrs. Weiss, and Mr. Sims Reeves, were perfection. Altogether it was a very grand performance. The remainder of the morning was occupied with "selections" from Mr. Costa's *Eli* and Handel's *Israel in Egypt*. Mr. Sims Reeves led off with the famous War-song, and the following choice pieces from the popular conductor's work were sung:—the duett, "Lord, cause thy face," the air, "I will extol thee," the Morning and Evening Prayers of Samuel, the trio, "Thou shalt love," and the unaccompanied quartett, "Hear them, Lord," concluding with the chorus in which the subject of the march of the Israelites is introduced. It will be at once observed that the selection was of an insufficiently varied character. Either the march itself, or another chorus or two should have been inserted: the Evening Prayer sadly wanted a terminus. Mr. Montem Smith sang in the trio, and acquitted himself so well that we shall be glad to find him doing the same duty when the Sacred Harmonic Society perform *Eli* next season. The selection from Handel's oratorio consisted of eighteen pieces, including five of the grand double choruses, which would have admitted of a choir of double the number; they were, however, very well sung, and "He gave them hailstones" was repeated "at signal."

The evening concerts were held at the College Hall. The features most worthy of special record were the symphonies, which were performed entire. On Tuesday Mendelssohn's Scotch symphony commenced the concert, and was listened to with exemplary attention, though the performance was not of the perfect nature that might have been expected from such a band. Probably the conductor was not quite sure of himself. The organists of the three cathedrals do not get symphonies to conduct every day, and they may be excused if, on these occasions, great instrumental works do not "go" in Philharmonic, or New Philharmonic, or Mellon-ic style. The *Loreley* finale—solo by Madame Novello—and Hattori's cantata of *Robin Hood*, written for the last year's Bradford Festival and performed thereat, were praiseworthy portions of the programme, both as regards selection and execution, and the remainder of the concert was made up of singings by Mr. and Mrs. Weiss, Miss Dolby, Miss Vinning, Mr. Sims Reeves, Signor Gardoni, Mr. Montem Smith, and Herr Formes, with a violin solo by M. Sainton, and Beethoven's *Egmont* for an out-voluntary. Miss Dolby elicited the only *encors*, to which, we regret to say, she responded. On the

whole, the audience were far from demonstrative, but we are inclined to the opinion that they did not the less appreciate the good fare provided because they did not fly off into storms of approbation. Probably, like the parrot, they "thought the more."

The second concert presented a large audience with Beethoven's symphony in F, one which was calculated to please a rustic company, if only from its possessing such a charming and *piquant* movement as the *allegretto scherzando*. The execution was not desirable, for, probably, the same reason that we ventured to conjecture concerning the A minor of Mendelssohn, on the previous evening. There was no entire *cantata*, but a desire to present something of a continuous nature was evinced in the appearance of a selection from *Der Freischütz* in the programme, consisting of the overture, the "Victoria," Bridesmaids', and Huntsmen's choruses, the *trio* "Oh! does thy heart," and the following airs, "Thro' the forest," "Life is darken'd," "Softly sighs," and "Tho' clouds by tempests," sung respectively by Mr. Sims Reeves, Herr Formes, Madame Novello, and Mrs. Weiss. We are not quite sure that the two ladies should not have changed places.

The Bacchanalian song of Herr Formes produced an *encore*, to which the great *basso* responded by repetition. We must not omit chronicling Mr. Cusins's performance of Mendelssohn's G minor *concerto* at this concert: it was worthy of particularization, and we were glad to find Mr. Cusins occupying so important a position at a great provincial festival.

The songs, &c., in the 2nd part, which call for no especial mention, were by Mdme. Novello, Miss Vinning, Miss Dolby, Miss Palmer, Signor Gardoni, Mr. Sims Reeves, Herr Formes, and Mr. Thomas. The last-named gentleman, who belongs to Worcester, though he has been metropolitaneously appropriated, sang with much animation "O ruddier than the cherry," and was cordially applauded. The quartett, "Un di," from *Rigoletto*, was a mess: surely the vocalists—Madame Novello, Miss Dolby, Signor Gardoni, and Herr Formes—could have found a space of fifteen minutes to rehearse this *morceau*.

Of the remaining oratorio and evening concert, the early morning services, the amounts collected, the numbers present, and how the Duke of Cambridge disturbed (perhaps not intentionally) two of the performances, we shall speak next week, our space having been preoccupied with reports which are of importance to some of our readers.

Metropolitan.

CRYSTAL PALACE.

We have little to record of the *fête* of the "Early Closing Association" on Monday, except that the weather being magnificent, the attendance was satisfactorily large. The "games" were the novelty and main attraction. Of these the best were "Pitching the bar," and the "highland dancing." Within the palace, the machinery on the ground floor was set in motion, and fairly divided attention with the glories of the nave and transept. The machine for the manufacture of wind is, we believe, now: at least we remember nothing of the kind at the exhibition of 1851. The spectator, on placing himself before an aperture of about a foot square, is encountered by a rush of wind, of force enough to stagger, if not overturn, a man of moderate weight if suddenly and unexpectedly subjected to the gust. There was no music to call for remark. Mr. Manns and his band were chiefly occupied with waltzes and quadrilles. The attendance in the transept was somewhat thin, and attention rather languid. A performance on the great organ might have enlivened the audience a little, but the boon was not granted.

The following is the return of admissions to the Crystal Palace for six days, from August 21 to August 27:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Aug. 21	(1s.)	.. 2,110	219	2,329
Saturday	" 22	..	.. 15,733	2,776	18,509
Monday	" 24	..	.. 12,067	882	12,949
Tuesday	" 25	..	.. 33,996	859	34,855
Wednesday	" 26	..	.. 5,127	354	5,481
Thursday	" 27	..	.. 4,945	358	5,303
			73,978	5,448	79,426

CRYSTAL PALACE AND WEST END RAILWAY.—During the past six months the works between the Sloane-street station and Wandsworth-common have made rapid progress, and are now in such a state of forwardness as to leave no doubt of the early opening of the line throughout. The Norwood branch is substantially complete, and will shortly be opened for public traffic; the opening has hitherto been delayed for the construction of a station contiguous to the Brighton Company's station at the Crystal Palace, which is found to be necessary for the accommodation of the traffic expected to the palace by this route. The construction of this company's Farnborough extension to Bromley is also rapidly advancing. The local traffic on the line now open from the Crystal Palace to Wandsworth-common, a distance of 4 miles 54 chains, is highly satisfactory. During the seven months for which this length has been open, upwards of 225,000 passengers have been conveyed upon it, and the gross receipts have amounted to 2,618*l.* 14*s.* 11*d.*, which, deducting 42½ per cent. for working charges under the agreement with the Brighton Company, and Government duty, leaves a net revenue of 1,376*l.* 14*s.* 7*d.*, or about 50*s.* per week.

On the 18th instant an extraordinary general meeting of the shareholders of the Crystal Palace Company was held at the London-bridge Tavern, Mr. Farquhar in the chair. The meeting was very numerous attended, and continued to be so until nearly the close of the very protracted proceedings.

Mr. Grove, the secretary, read the advertisement, which stated that the meeting was convened to receive the report of the directors, dated the 23rd of June, 1857; to elect three directors and one auditor in the place of those retiring by rotation; to convert the shares of the company into capital stock; to consider the report of the committee of shareholders, dated the 30th of July, 1857, and the recommendations contained therein, including an increase of directors from 8 to 12; the conversion of shares into tickets of admission to the grounds and palace for life or for a term of years; and the opening of the gardens and grounds of the company to shareholders on Sunday afternoons.

The Chairman, in opening the proceedings, briefly recapitulated the business to be transacted, and stated that the directors had determined to give the committee the first innings. He would, therefore, call upon them to take the lead, and introduce such resolutions as they thought proper. The directors at the proper time would be prepared to state their opinion on any resolutions so submitted, and he trusted that they would conduct the business in a calm, dispassionate spirit, so that the proceedings might be creditable to themselves as gentlemen, and beneficial to the property in which they were all interested.

Mr. Garty (hon. secretary to the committee of investigation) read a rejoinder to the reply of Mr. Fergusson, the managing director, to the report of the committee; but as both documents go over questions fully discussed in the subsequent proceedings, it is not necessary to introduce it in this report.

Mr. Horsley then said the committee were again before the meeting to give them an opportunity to consider a report which they had prepared under very difficult circumstances. The proper way, in his opinion, for the shareholders to deal with that document as a whole was to say whether they agreed with their recommendations.—(Cries of "We do.") He would, therefore, read their respective recommendations, and ask if they approved of them. If so, he would be prepared to move a resolution to increase the number of directors, and also that they be paid. The general results were that in future the meetings should be held twice a year, in June and December; that the number of directors should be increased from eight to twelve; and that a sum of 600 guineas be set apart for their remuneration.—(Hear,

hear.) That no person directly or indirectly interested in any payment made by the company should be eligible for the direction.—(Hear, hear.) That the accounts should in future be issued in an improved form, and that there should be a separate and independent audit. That the Palace gardens and grounds be opened to the shareholders on Sunday afternoons. That better arrangements should be made than at present for the accommodation of the poorer classes. That jets or small fountains of water for drinking within the building and grounds should be established forthwith. That any new contract for the refreshment should be exclusive of the sale of aerated waters by other persons. That in future all important contracts should be put up to public competition, and that if made for a longer period than twelve months they should be made subject to the approval of the shareholders at the general meeting.—(Cheers.) That the issue of two-guinea tickets be abolished, and that season-tickets for children under 12 years of age be issued at a half-guinea. That the admission on Saturdays be 1*s.*, and that Wednesday be kept for special *fêtes*, and that the great fountains play occasionally during the autumnal season, at an admission of 1*s.* That shares be surrendered in consideration of a life non-transferable admission; and lastly, that the heads of the departments furnish annual estimates of all works under their superintendence, and the probable cost of wages in each. These were briefly the leading suggestions of the committee, and he regretted to find that Mr. Fergusson, in his reply, had omitted all reference to every one practical recommendation, merely saying that they had been already under the consideration of the directors; but what the shareholders wanted was results, not barren deliberation. Mr. Horsley, after commenting on what he considered the imperfect form of the present advertisements and placards, proceeded to suggest alternative improvements, which were received with great laughter. They were as follows:—

Flowers, Foliage, and Fountains.
Lakes, Lilies, and Loveliness.
Mann's Music and Melody.
Park, Picnics, and Pictures.
Woods and Waterfalls.
Health and Happiness.

N.B.—Dinner for the Million:—Pork Pie, pint of Porter, Pickles, and Pickle-omni, (when disengaged), one shilling.

Mr. Slack moved that the report of the committee be received; that it be recommended to the consideration of the board, accompanied by an expression of opinion on the part of this meeting, that a system of management in accordance with the report appears to be desirable, with a view to make the Crystal Palace more attractive to the great mass of the people, whose support this meeting considers essential to success, and which support it firmly believes may be obtained by pursuing a popular and judicious course. The result of the meeting would, he believed, decide for many a long day the fate of the Crystal Palace. For three years he had been engaged in the endeavour to popularize that establishment, and as a member of the Shareholders' Committee of 1855, he had done his best to secure that object. Unfortunately, the directors had taken a totally opposite view of the matter, and to that error he ascribed all their present difficulties. With respect to the report of the present committee, its main principles were retrenchment and popularization, and he thought they should not separate that day without passing a formal resolution in their favour. There were already signs that the expression of opinion at these meetings was not without effect. Mr. Anderson had very handsomely resigned his position as chairman, finding that his views did not coincide with those generally entertained, in order that Mr. Farquhar, whose views were of a popular kind, should succeed him.—(Hear, hear.) With respect to the internal management of the Palace, he strongly recommended that better arrangements should be made for the refreshment of the poorer classes, who ought to be able to secure a good dinner at a reasonable price, without being driven into third-class accommodation, and treated with indignities, which could only have the effect of repelling them. He also advocated that the Palace should be made, as far as possible, of an educational character, and that instead of aristocratic *fêtes* being the rule, they should be the exception. If the directors accepted his resolution the meeting would regard it as a pledge that a new policy would be adopted in future under the management of Mr. Farquhar, who was one of the most valuable members in the direction.—(Hear, hear.)

Mr. S. Sidney said the real business of the meeting was to consider the proceedings of the directors for the last twelve months, and whether the powers vested in the hands of the managing director had been properly used.—(Hear, hear.) Remember that the new manager had to deal with accumulated errors. He believed that during the past year the manager had shown himself a real man of business, and had done all in his power to promote their interests.—(Cries of "No, no.") Well, those who agreed with the committee would not agree with him, but at least they ought to hear him, as he had the speeches of members of a committee, whose report showed the greatest ignorance of the subjects.—(Groans and hisses, which continued for some time.)

The Chairman hoped that the gentlemen who addressed the meeting would avoid all personalities, and discuss the questions before them in a calm and temperate spirit.

Mr. S. Sidney said he would act upon the suggestion of the Chairman, although it must be admitted the provocation was very great, from the unfair nature of the attacks which had been made upon their manager, whose conduct and policy he proceeded to defend at considerable length, amidst great impatience and cries of "time." With respect to the refreshment department, whatever complaints might be made of its past management, it must be remembered that it was under a contract.—(Cries of "Who made it?") That contract was now about to expire, and he believed the directors now had the subject under consideration, with a view to effect such improvements as were practicable. He maintained that during the last year much had been done to improve the property, and during that period they had earned a surplus over their expenditure, thereby showing the soundness of their undertaking. The only way in which the Crystal Palace could be properly managed was to leave it to the general management of one gentleman, who must have time to feel his way to effective and economical retrenchments and improvements. Such improvements, he believed, were not to be effected by such investigations and reports as those they had just had.—(Oh, oh.)

Mr. Cannon seconded Mr. Slack's motion, taking the opportunity, however, to enter his protest against the proposal to increase the number of the directors, as likely to increase the chances of mismanagement.

Mr. Alderman Rose said he was convinced that the directors had now got into the right track, and experience had shown them where they had been wrong in their management, and they were gradually amending it. He believed that the directors were bringing the company into a sound and healthy condition, and all that was required was that the shareholders should be a united body, and give their support to the directors and manager in their efforts to promote the prosperity of the undertaking.

After some observations on the law costs,

The Chairman said, before putting the motion of Mr. Slack, he wished to make a few observations.—(Hear, hear.) He asked them, in the first place, to consider the novelty of the undertaking, and the want of experience, in the first instance, with the details of such an institution to guide them in its management. Whilst he did not object to the spirit of the resolution, there were some principles in the report of the committee, and he could not consent to be a director to carry out a policy in which he did not conscientiously concur, and which he believed was calculated to end in failure. Let the meeting consider, in the first place, what the directors had done. They had consistently and constantly endeavoured to make the Palace subservient to great national events. In the first instance, then, there was the visit of the Emperor of the French, by means of which the company were enabled to give the public an opportunity of giving a welcome to the Queen and her illustrious visitors. Then there was the peace commemoration. That peace was a great national event, and they erected a monument similar to that to be built at Scutari to the memory of our brave officers and soldiers. He believed that no man with proper feelings could look unmoved on that monument. In order properly to commemorate that event they obtained the patronage and presence of her Majesty. It was necessary to get up a proper form of ceremony. As regarded the Gye Concerts, they were only got up to fill a void created by the destruction of Covent-garden Theatre, which might also be looked upon as a national event. When that theatre was rebuilt, as it was expected it would be next year, the concerts would not be repeated.—(Hear.) As to the Handel

Festival, it was well known that there was to be a commemoration of the centenary of that great composer, and the arrangement for the late festival was made with the Sacred Harmonic Society, with the view of showing that the Crystal Palace was the proper place for such festivals. He agreed with Mr. Slack and the committee as to the propriety of making the contents of the Palace as extensively known as possible; but how that could be best done was a matter of great difficulty, and had been often considered without the Board having yet arrived at a practical result. He could assure them that both himself and his brother directors would be happy to retire and make room for any gentlemen who were better fitted to manage the property; but still, if he retained their confidence, having placed his shoulders to the wheel, he was prepared to continue his services, and to do his best for the interests of the company.—(Cheers.) With regard to the Sunday question and the life-ticket question, he did not think they could be fairly discussed in that room, and he believed if they in any way attempted to interfere with the shares, it might lead them into great difficulties in future. For instance, should they some years hereafter think it desirable to lease the building for a guaranteed dividend, they would find themselves very much hampered if they had life admissions and life renters such as had proved the curse of all their theatres.—(Hear, hear.) With respect to the Sunday question, he admitted that it was an open question at the board, and he hoped that whenever it was brought forward it would be calmly and dispassionately discussed. He had a very decided opinion on the subject, and at the proper time would be prepared to state and to give his reasons. He considered that the details of management could be best conducted by the executive, and unless the proprietors had confidence in the executive it was impossible the affairs of the company could be properly managed.—(Cheers.)

Mr. Puncher said that all the *fêtes* of any importance had been so conducted that whatever *édifice* might have been conferred upon the Palace, there had been no adequate pecuniary return to the shareholders, and, as a commercial body, that was the first consideration. It was the business of the government, and not of a joint-stock company, to provide public receptions for Imperial visitors. It appeared to him that under their present management they would never get any return for their original shares, and he had prepared a plan by which provision would be made for the extinction of the capital and the return of the money to the proprietors. He would merely read his proposition, and hand it in to the directors for their consideration. It was as follows:—

"A scheme for the reduction and eventual extinction of the capital of the Crystal Palace Company, and to secure to the original shareholders a return for their subscription at par:—

By Lottery, viz.,—

1,000,000 tickets (one guinea each)	£1,050,000
2,000 prizes (100 shares—500 <i>l.</i> stock)	1,000,000

Leaving a surplus of £50,000

"1. Each prize of 500*l.* stock (transferable) entitled to a maximum dividend of 5 per cent. per annum during the life of the original prizeholder, at whose death the stock to be cancelled.

"2. Each prize (in addition to 500*l.* stock) to be entitled to a transferable life admission without restriction, but to be renewed yearly during the life of the original prize-holder, at whose death the privilege to cease.

"3. The surplus (50,000*l.*) to meet the expenses of the scheme, and to form an accumulating fund to pay the charge on the 6 per cent. debenture stock, and 7 per cent. preference stock, and to eventually make the Crystal Palace self-supporting."

The motion of Mr. Slack was then put and carried unanimously.

Mr. Horsley then moved that the number of directors be increased from eight to twelve, and that a sum of 600 guineas be set apart for their remuneration.

Mr. Alderman Rose objected that the whole details were, in his opinion, referred to the executive by the resolution just passed.—(No, no.)

The Chairman said that the resolution was quite regular.

Mr. Wilson second the motion.

Mr. G. H. Jay moved as an amendment, that as the resolution already passed embodied the views of the meeting, the carrying out of the details should be left to the board.

Mr. Alderman Rose seconded the motion, which gave rise to a lively and somewhat warm discussion, at the close of which Mr.

Jay withdrew the amendment, on the explanation from the chair that the increase of the directors was a question which could only be settled by the meeting, but he should propose it again in opposition to any resolution, with respect to details, which came within the scope of the executive.

The resolution was then put, and declared by the Chairman to be carried.

Mr. Snow moved that one of the twelve directors should be required to attend daily, and that the services of the managing director should be dispensed with, by which they would save 400*l.* a-year.

Mr. Kerby seconded the resolution.

Mr. G. H. Jay again moved his amendment.

Mr. S. Sidney and Mr. Alderman Rose warmly condemned the course pursued towards the managing director.

Mr. Garty said he had Mr. Alderman Rose's name down as a large contractor for the Crystal Palace.

Mr. Alderman Rose put himself under the protection of the chairman.—("Oh, oh," and great confusion.) He was a contractor in nearly all the large establishments in the kingdom, and had merely done his duty as a shareholder at that meeting; but the statement now made was quite in accordance with the whole course pursued by the committee.—(Oh, oh.)

Mr. Ross, a member of the committee, called upon Mr. Alderman Rose to retract his imputation upon the committee, which Mr. Rose declined to do. Ultimately the resolution was withdrawn.

Mr. Wilson proposed that, in future, the company should meet half-yearly, in the months of June and December.

Mr. Read seconded the motion.

The Chairman said it was agreed that the accounts should not be made up half-yearly, and if that was so, what were they to do at the half-yearly meeting at which no accounts were presented? For his own part, he had no objection to meet every month, but it was a question how their interests would be thereby promoted?

After some discussion, a show of hands was taken, which appeared to be in favour of the motion; but it was apparently so slight that a proposition was made for a division, and

Sir J. Paxton, M.P., suggested that it would be better if a compromise was made by which the directors should send out a report half-yearly, without going to the expense of a meeting.

Mr. Puncher said that it would be as expensive to issue the report as to hold the meeting.

The Chairman said it was his duty to declare that, to the best of his judgment, the resolution was carried.—(Cheers.)

Mr. Addiscott moved that every shareholder shall have a special free admission to the palace and gardens on Sunday afternoons, and that every holder of ten shares shall have a family ticket for four or six admissions, as may be determined. He believed that such a measure would have the effect of diffusing their shares amongst the middle classes, and at the same time raise immediately their value in the market.

Mr. Smith seconded the motion.

Captain Young objected to the motion on religious grounds. (Cries of "Oh, oh.") They must keep in view the command, "Remember the Sabbath-day to keep it holy."—"Oh, don't you walk in your own garden on Sundays?" It was evident that even the proposers of the motion looked upon it as a religious question, for they proposed that it should be closed in the forenoon. Why should the first twelve hours of the Sabbath be observed and not the second?—"Open it all day long then." The speaker proceeded to argue the religious question amidst great impatience, cries of "Time," and hisses. He had another objection, viz., that the motion was opposed to the best interests of the company. It was, in fact, to present the shareholders with a life ticket, a proposition which had already been objected to on other grounds. Such propositions seriously damaged the institution in the eyes of the public.—("Nonsense; put it to the public.") It had been put to the public. 600,000 or 700,000 persons had signed petitions to Parliament against the desecration of the Sunday.—(Cries of "Time, time.") He would therefore move, "That the company do strictly fulfil the letter as well as the spirit of the charter, by which admission to the Palace and grounds is prohibited, either directly or indirectly, for money payments."—(Hear, hear.) If paying for a share to procure admission on Sundays was not a money payment, he did not know what was.—(Oh, oh.)

Mr. Alderman Rose seconded the amendment.

Mr. Jonas Levy said it was a waste of time to discuss the motion, as it was contrary to an act of Parliament, and if the resolution was passed they could not carry it out.

The Rev. J. Corbett opposed the motion, amidst frequent interruptions. If the resolution was carried, it would prevent a large number of religious persons from visiting the Palace on ordinary days.—(Oh, oh.) They could not ignore the feeling of the religious community of this country, and it would be unjust to them to make them bear the expense which the resolution would cause, by an increase of salary to the staff, while they would be conscientiously restrained from entering the Palace on that day.

Mr. Scott Russell said, as one of the founders of the Crystal Palace, one of his most earnest hopes was that, some day or other, that Palace would furnish an afternoon of innocent, healthy, sound relaxation and amusement to the poorer classes. (Cheers.) As an employer of more than 2000 men he said it would be an act of religion to let these men visit the Palace and grounds, and enjoy its refining, and elevating, and healthy influences, and not to keep them cooped and prisoned up in a wilderness as they were now.—(Cheers.) But he could not vote for this motion, because it would add to the enjoyment of the rich and middle class, and would throw back the real "Sunday question," which was to open the Palace to the hard-working man.—(Hear.) He would go with them heartily in any effort to open the Palace and grounds to the public at large, but he objected to give the shareholders the preference.

Mr. Puncher said the best thing they could do was to make a beginning with the shareholders; the public would soon follow.

Mr. Slack said the opinion of the Attorney-General was, that such a resolution as that proposed would in fact vitiate the charter; but he thought it was important that the meeting should pronounce an opinion on the subject, and he would therefore move a resolution to the effect that the opening of the Crystal Palace would conduce to the social and moral improvement of the people, and they request the directors to take such steps as may be necessary to effect that object, and pledge themselves to support the board in doing so. Before Mr. Scott Russell spoke he had been framing that resolution, and he hoped it would meet the views of that gentleman.

After some further warm discussion,

Mr. Low (Director) objected to all the resolutions. The question had been looked at very carefully by the directors—it was illegal—they could only do it in an underhand, shabby, ungentlemanly way. If they wished to open the Palace, let them do it openly. Go to Parliament for power to do so, in a manly way.—("It's no use going there.") If they let the shareholders in, it would induce a lot of twopenny fellows to buy shares, and thus drive away the respectable classes. He objected also to their compelling their servants to work on a Sunday—to which many of them would conscientiously object.—(Look at the railroads.) He had nothing to do with railroads in this matter, and he cautioned them that if the resolution was carried, it would cause an addition of at least 1,000*l.* a-year to their working expenses.

The Chairman, before putting the resolution and amendments, said he could not, as a conscientious man, withhold from his fellow men the power of doing what he did himself. He enjoyed a walk in his garden very much, and he knew no reason why others should not do the same.—(Cheers.) But he objected to their mixing up that question with the question of shares. He advised them earnestly not to do so; and as to the general question, it was one of too much importance to be decided in that room. He would take an opportunity of testing the opinion of the whole proprietary upon it.—(Hear, hear.) As to the legality of the propositions, Captain Young had accurately stated the result of the application to the Attorney-General on the subject.

Mr. Scott Russell moved another amendment, calling upon the directors to give their immediate attention to measures by which the Palace might be opened to the working classes of London on Sunday afternoons.

The amendment of Captain Young was then put, and negatived.

Mr. Slack's motion was next put, and declared to be carried, nearly the whole of the meeting voting in its favour.

The amendment of Mr. Scott Russell was withdrawn.

The original resolution was then put as a substantive motion, in the following shape:—"That it is the opinion of this meeting that every shareholder should have a special free admission ticket to the grounds of the Crystal Palace on Sunday afternoons, not

transferable, and that it be referred to the directors to consider this subject, and if possible give effect to it."

The resolution was carried.

Mr. Read, on the part of the committee, then moved that a distinct separate report by the auditors accompany the report of the directors.

Mr. Horsley seconded the resolution, which was agreed to unanimously.

Mr. Puncher said that closed the business of the committee of investigation, and he proposed that they should give them a hearty vote of thanks. At the same time he suggested that their expenses should be paid, as a substantial proof of the estimation in which their valuable labours were held.

Mr. Spiller, the chairman of the committee, said it would save the time of the meeting, with reference to the last suggestion of Mr. Puncher, that it was his determination, and that of his colleagues, not to accept any remuneration for their labours.

Mr. Horsley corroborated the statement of the chairman, and said they were even ready to pay the expenses of the law copying and printing.

The resolution was agreed to unanimously, and the expenses alluded to by Mr. Horsley ordered to be paid.

A discussion ensued as to the best course to be taken with respect to the election of directors.

The Chairman suggested that the three retiring directors should be re-elected at that meeting, and that the four additional directors voted that day should be elected by the shareholders at large in the usual way.

Mr. Jonas Levy moved, and Mr. Read seconded, the election of the three retiring directors.

Mr. Puncher moved that Mr. Spiller, Mr. Horsley, Dr. Reginald Read, and Capt. Walter, four members of the committee, be the new directors.

Mr. Horsley proposed to substitute the name of Mr. David Price for that of Mr. Gill, one of the retiring directors.

The motion was seconded by Mr. Low, one of the board.

Messrs. Ogilby and Danby Seymour, M.P., were then re-elected. The Chairman withdrew the name of Mr. Gill, and Mr. David Price was unanimously elected.

The election of the new directors was then postponed until the meeting in December, and the chairman read the names of James Caird, Esq., M.P., H. Sandford Bicknell, Esq., Capt. Walter (who had also been named by the committee), Mr. Sotherby, and J. Nasmyth, Esq., inventor of the steam hammer. The names of these gentlemen, together with those of all other candidates, would be sent by the Board of Directors to the shareholders in sufficient time for them to make up their minds on the subject previous to the election.

The report of the directors was then agreed to, and some other business having been disposed of, the meeting closed with a vote of thanks to the chairman, having lasted upwards of six hours.

MR. ALBERT SMITH'S MONT BLANC.—The monarch of entertainers gave his 1744th ascent of the monarch of mountains on Saturday evening, with undiminished vivacity, and was listened to with undiminished interest. As Mr. Albert Smith was about to start for his autumnal continental tour, a farewell—or an *au revoir*—address was expected, and the audience were not disappointed, for at the close of the entertainment Mr. Smith thus harangued his friends and supporters:—

"And now, ladies and gentlemen, I have once more to bid you good-bye; and in the few words I have to offer, I have thought that some few facts connected with the entertainment which you have been pleased to support so long would be more interesting to you than an elaborately-prepared address of the conventional fashion. I took the Egyptian Hall in February 1852, and so little opinion had I at that time of my subject, or my own powers, that I only engaged the room for a few weeks, and of these nearly a month was spent in putting it in order, for a succession of cheap exhibitions had left the building in a most disreputable condition. I gave my first entertainment on the 13th of March, 1852—five years and a-half ago—and to-night is the 1744th time I have had the honour of appearing before you consecutively and in the same room. I believe that this success has been in a great degree owing to several reforms I introduced here, which the larger places of public amusement might follow with advantage. In the very first week of the entertainment an application was made

to the box-office to know what percentage I would allow to the libraries on the stalls. I told them none at all—that if they wanted the stalls they must take them at the box-office like other people, and at the usual price. They said, 'Oh! if Mr. Smith thinks he can get on without the libraries he is very much mistaken.' I found, however, that I did not make the mistake they anticipated. I was afterwards told that a great many persons would take stalls at a library, where they could have them put down in their bills, instead of at a box-office, where they would have to pay ready money; so I thought I would prevent somebody from being out of pocket. My next reform was at Christmas, 1852, when I abolished, as far as my establishment was concerned, the 'press-order' system. All the first-class papers approved of my determination, and admitted that, even to themselves, the distribution of orders had become a nuisance. Some of the weekly journals accused me of discourtesy to the press. This intention I utterly repudiate. Any gentleman connected in any way with the literary or artistic portion of a newspaper has always received my first and best attention; but I would not have the general character of my audience lowered by a quantity of sometimes dirty and doubtful people into whose hand a press-order had passed, from one to another, until the last possessor had no more to do with the paper he was supposed to represent than I have with the woolpack. I set my face dead against all the extortions of those fluttering harpies who infest our theatres and keep so many thousands out of them. I allowed no charge for taking places—none for showing you into those places—none for bills, nor programmes, nor any attentions generally which you had a right to demand; and in arranging the seats, I took care, personally, to see that every visitor had room to stretch his legs, a well-ventilated atmosphere to breathe, and a clear view of whatever might be going on. I consider the price of admission, once paid, entitles the public to every possible adjunct to their comfort or convenience that can be reasonably wished for or expected. Those of my audience who care for figures may be interested in hearing that my rent here is nearly 600*l.* a-year; that the working expenses of the entertainment are 75*l.* a-week; and that the cost of producing the yearly alterations for a new season has never been under 500*l.*; indeed, in 1854, when the Oberland and the Simplon were brought out, and the Swiss decorations built in the room, I spent nearly 1,000*l.* before a farthing came back again. I mention these facts against the absurd statements I have seen both in the English and American papers of the enormous fortune I have made here. Let me briefly state what are my intentions for the winter. I start the day after to-morrow to collect new materials; and my route will be through what I may term the 'popular Switzerland'—by Zurich, the Riga, Lucerne, and Grindelwald, to Chamouni, and thence over the Great St. Bernard (where my excellent old friends the monks have got a pup for me) to Genoa. I shall then take ship for Naples; and I hope that in Pompeii, in the Blue Grotto at Capri, and in the Grotto del Cane, and on the summit of the crater of Vesuvius (which has been rather turbulent and unsettled lately), I may find something to beguile the long evenings of the ensuing winter. I only hope, after my visit, that everybody will not go scrambling up Vesuvius, as they did up Mont Blanc, until the subject is utterly vulgarized and spoilt. The Rhine will go off in a cart on Monday to Mr. Phillips, who will give it his greatest care, and put it in proper order for the opening night. My old friend and colleague, Mr. William Beverley, is already planning the safest direction for the lava to take when it flows down from Vesuvius; and although he cannot consistently make the mountain open and disclose all those bevy of beauties he can so well collect and arrange, yet he thinks that the glare of the eruption will display to great advantage a galaxy equally fair, but among the audience instead of the red fire. And now, until the middle of November, wishing you all the health and spirits I hope to enjoy myself, I bid you, very gratefully, good bye."

ST. JAMES'S, BERMONDSEY.—A concert for the benefit of the National and Infant Schools was given on Wednesday se'night at the Schoolrooms, Spa-road. The vocalists were Miss Messent, Miss Leffler, Mr. Allan Irving, and the Quartette Glee Union. Messrs. R. Wesley and Martin were the conductors, the former gentleman contributing a ballad and a serenade, and the latter a cavatina, to the programme. Of these, we preferred Mr. Martin's cavatina, to which full justice was done by our fair native grace, Miss

Messent, who, as usual on these occasions, helped herself to the lioness's share of the laurels in the shape of three or four encores. Miss Leffler was recalled in Mr. Wesley's ballad. This lady's voice is a mezzo-soprano. We would caution her against straining it beyond its natural compass. Mr. Allan Irving was encored in a song, and in the "singing lesson" with Miss Messent. Mr. Wesley's serenade was very nicely delivered by Mr. A. Lester, of the "Union," who gave some part-songs with excellent effect. Mr. Wesley also introduced us to a pianoforte pupil in the person of Miss Battans. The fair *debutante* is very young, has a firm and nimble digital, and was encored in Schulhoff's "Carnival de Venice."

THE SUNDAY BANDS IN THE PARKS.—The people's subscription bands again played on Sunday last from five till half-past seven o'clock in the Regent and Victoria Parks; 43,742 persons entered the gates of the Regent's-park, and 19,654 were in Victoria-park during the performance of the music. In consequence of the shortening of the days, the bands will, after Sunday next, alter the hours of playing, and until the termination of the season, the performance of the music will take place between four and six o'clock.

St. JOHN'S CHURCH, NOTTING-HILL.—Miss Wilson has been appointed to the situation of organist at this church, in the place of Charles Edward Horsley, Esq., who has lately resigned. We shall take an early opportunity of hearing the fair nominee.

MADAME TUSSAUD'S EXHIBITION.—The latest addition to this popular establishment has been the portrait-model of Miss Madeleine Smith.

Opera.

PRINCESS'S.—The experiment of an Italian Opera at this theatre, presents, as far as it has hitherto gone, every prospect of eminent success. On Monday, the opening night, and on Wednesday, the night of our visit, the theatre was crowded in every part. Verdi is no musical hero of ours, and *Rigoletto* (performed on Wednesday), is not the best specimen that could be found of him. The last act has some pretty music, and among its other good things contains the popular, "La donna mobile." Mme. Gassier, who performed "Gilder," although she sang a little out of tune at first, made ample amends afterwards. *Rigoletto* is the only part requiring more than ordinary histrionic powers, and these were efficiently supplied by Signor Dragone, who made his first appearance in England on Monday in *La Traviata*. The scene at court in the third act, which is the test for the actor, was given with force and truth. As *Rigoletto's* share of the music affords far less opportunity for vocal than histrionic display, we reserve our opinion of this gentleman's singing for another opportunity. The part of Madelena is but a small one, but Madame Alboni is not one to let an opportunity slip, however small. Her share of the music is next to nothing; but how easy and graceful is her acting! how natural and genial her laugh! The orchestra was as effective as could be fairly expected, but the chorus would be the better for more rehearsing. We have to protest against the enormous time suffered to elapse between the acts. No wonder, after the audience had been kept waiting very nearly *three-quarters of an hour* between the first and second acts, that, when the curtain at length rose, the performers were for some minutes unable to proceed for the clamour.

The opening of the Lyceum for English operas, under the management of Mr. Harrison and Miss Louisa Pyne, which was to have taken place this evening, is postponed until Monday, the 31st of September.

Theatrical.

SURREY.—The operatic season closed on last Saturday. The latest novelty was the appearance of Mrs. Villiers (late Miss Schott), in the character of Nelly, in the farce of *No Song, No Supper*, and in one or two more parts of the same kind. Mrs. Villiers has been on a long provincial tour since we used to see her, a year or two ago, in little parts at the Haymarket. The country air appears to be as beneficial to the artistical as it is to the bodily constitution. Mrs. Villiers is greatly improved; she has a very sweet, although small, soprano voice, which she

manages with tact and discrimination, and plays the little rustic Nelly very nicely.

On Monday the theatre was re-opened for the performances of the American company, called "Christy's Minstrels," who have been amusing the public for some time at the St. James's Theatre. The performance is in three parts, and is longer and more varied than anything of the kind that, we believe, has yet been exhibited in London. In the first part, which is entirely vocal, there were several encores; among these, a serenade, "Beautiful star," and a quartett, "Come where my Love lies dreaming," most deserve mention. In the second part, a "Burlesque Fling," the "Washerwoman's Dance" (the latter encored), and the "Silver-belt Jig" (which, according to the bills, won the prize of 500 dollars), told exceedingly well. The burlesque "Italian opera" was, however, except for the popular melodies, as unlike an Italian opera, burlesqued or not, as any two things of the same name can well be. The third part, "Plantation Life," we did not remain to hear. A banjo solo, in character, promised well, having that mixture of the ludicrous and shocking peculiar to all true pictures of American slave-life.

ACCIDENT AT ASTLEY'S.—During the equestrian scenes in the arena at Astley's Amphitheatre, on Tuesday week, an accident occurred to Mr. Palmer that might have been serious, but turned out to be only ludicrous. He was dancing a hornpipe on horse-back, in the character of a British tar, when his foot slipped, and he fell to the ground when in full career, and the horse passed over him. He escaped unhurt, and when he stood up, loudly cheered by the spectators, the only injury sustained was the loss of his hair, his flowing locks having been left on the ground, and his head being bald. As soon as he discovered his loss, he rushed out somewhat disconcerted, but this ludicrous accident was overlooked by the spectators in their rejoicings at his escape.

PROFESSOR ANDERSON, THE WIZARD OF THE NORTH.—Upon the termination of his present London season, the Wizard of the North makes a short provincial tour, and then proceeds to "far-distant lands." He has entered into arrangements with a well-known American theatrical speculator to visit Canada, the United States, South America, the Havannah, and, if time permits, our Indian colonies. The terms are three years' engagement for 10,000*l.*, with expenses for himself and servants.

MISS RETNOLDS has obtained a *congé* for a few weeks from Mr. Buckstone, during which she intends recruiting her health by travelling in Germany.

Theatres.

PRICES. TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2*s.*; Stalls, 5*s.*; Boxes, 4*s.*; Pit, 2*s.*; Gallery, 1*s.* Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1*s.*; Dress Boxes, 4*s.*; Upper Boxes, 3*s.*; Pit, 2*s.*; Gallery, 1*s.*; Upper Gallery, 6*d.* Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2*s.* 6*d.*, and 1*s.* 6*d.*; Galleries, 6*d.*; Pit and Promenade, 1*s.*—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6*s.* each; Dress Circle, 5*s.*; Upper Boxes, 3*s.*; Pit, 2*s.*; Lower Gallery, 1*s.*; Upper Gallery, 6*d.* Second Price—Dress Circle, 3*s.*; Upper Boxes, 2*s.*; Pit, 1*s.*; Lower Gallery, 1*s.* Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7. Second Price at 9 o'clock.

MARTLEBONE.—Boxes, 2*s.* (half-price at 9 o'clock, 1*s.*); Pit, 1*s.*; Gallery, 6*d.* Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5*s.*; Upper Box Stalls, 4*s.*; Boxes, 4*s.*; Pit, 2*s.*; Gallery, 1*s.* Second Price at 9 o'clock—Upper Box Stalls, 2*s.*; Boxes, 2*s.*; Pit, 1*s.*; Gallery, 6*d.* Private Boxes, £2 2*s.* and £1 1*s.*; Family Boxes, £3 3*s.* Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 7*s.*; Boxes, 5*s.*; Pit, 3*s.*; Stalls, 10*s.* 6*d.*; Gallery, 1*s.* 6*d.*; Gallery Stalls, 4*s.*; Private Boxes, from One Guinea upwards.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6. commence at half-past. Half-price at half-past 8.

LEGAL.

AMONG the applicants to the Insolvent Debtors' Court is Mrs. Haigh, well known as Miss Dyer, the vocalist. It will be recollected that Mr. Kingsbury, professor of music, brought an action against her to recover damages for an alleged breach of contract, by which she was to become his pupil for three years. Before the trial Miss Dyer was married to Mr. Haigh, the vocalist. A verdict was given for 20*l.* damages, and the costs were 72*l.* In order to prevent the possibility of an arrest a petition was filed under the Protection Act, and the 11th of November appointed for the "first appearance." The insolvency was attributed to the action of Mr. Kingsbury, and the case will present the somewhat novel application of a married woman applying to be released from her debts.

CHORAL SERVICES

On August 23, being the eleventh Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Lord Mornington in E flat.	Nares in F.	
A.—Flintoff in E minor.	Ditto.	Hear my crying. Weldon.

CHAPEL ROYAL, ST. JAMES'S.

M.—Worgan in E flat.	Boyce in C.	O Lord, give ear. Greene.
E.—P. Hayes in F.	Arnold in A.	O praise the Lord all ye heathen. } Croft.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Elvey in C. Barrow in G.	King in D.	How lovely. Mendelssohn.
E.—S. Elvey in F.	Nares in F.	I will love thee. Clarke.

ST. ANDREW'S, WELLS-STREET.—The choral services are suspended until September 27.

TEMPLE CHURCH.—The service is discontinued until October.

LINCOLN'S-INN CHAPEL is closed until November.

BIG BEN OF WESTMINSTER.

(Continued from page 404.)

Only within the last few days I have found one other remarkable exception to this general rule of construction and a remarkable coincidence with the external shape, and the proportions of height, breadth, and thickness of our bell, and that is no other than the great bell of Moscow, of which an exact section is given in Lyall's *Russia*, with various different versions of its weight. The inside shape, however, is not the same, and I am satisfied not so good, the curve being discontinuous, and presenting an angle just below where the clapper strikes, as in the Paris bell. That bell seems to have had a very short life, a large piece having been broken out in a fire the year after it was cast. Sir Roderick Murchison tells me that the sound of the Russian bells is remarkably sweet. I cannot find that the exact height of a bell makes much difference. The foreign bells, except the Russian ones, it seems, are generally higher than ours, being nearly $\frac{3}{4}$ ths of their diameter high, whether you measure it vertically inside, or obliquely outside

from the lip to the top corner, as the two measures are generally much alike on account of the curvature of the top or *crown*. Ours run from $\frac{2}{3}$ ds to $\frac{3}{4}$ ths of the diameter, though there are some higher; and on the whole my impression is against the high ones. The vertical height inside of all these bells at Westminster is $\frac{1}{3}$ ths of the diameter. Lower than that, the bell does not work well; and I never saw an ugly bell that was a good one; and it is clear from all our experiments, that the upper or nearly cylindrical part is of considerable importance, and though its vibrations are hardly sensible, it cannot even be reduced in thickness without injury to the sound, of which we had a curious proof. A bell of the usual proportions, in which the thickness of the upper or thin part is one-third of the *sound-bow* or thickest part, sounds a third or a fourth above the proper note when it is struck in the waist, and the sound there is generally harsh and unmusical besides. It occurred to both my colleague, the Rev. W. Taylor, and myself, that it would be better to make the waist thinner, so as to give the same note as the sound-bow. After two or three trials we succeeded in doing this very nearly, and without reducing the waist below $\frac{1}{4}$ th instead of $\frac{1}{3}$ rd of the sound-bow. The bell sounded very freely with a light blow, and kept the sound a long time, and a blow on the waist gave a much better sound than usual. But for all that, when we tried it at a distance with another bell of the same size and same thickness of sound-bow, but a thicker waist, the thin one was manifestly the worst, and had a peculiar unsteadiness of tone, and sounded more of what they call the harmonics along with the fundamental note, instead of less, as we expected. But still we have to ascertain what should be the thickness of the sound-bow itself (which is often called for shortness the thickness of the bell). The large bells of a peal are sometimes made as thin as $\frac{1}{10}$ th of the diameter, and by one of the modern bellfounders even thinner, and the small ones as thick as $\frac{1}{10}$ th of the diameter. It is clear that the most effective proportion is from $\frac{2}{10}$ to $\frac{3}{10}$. In casting peals of bells it is necessary to take rather a wider range, in order to prevent the treble being so small and weak as to be overpowered by the tenor; though here I am convinced that the modern bellfounders run into the opposite error, and always make their large bells too thin. I know several peals in London in which the large bells are hardly heard when they are all rung, and are besides very inferior in quality to the others. Again, if you make the small bells too thick, for the purpose of getting a larger bell to sound the proper note, you approach the state in which the bell is a lump of metal too thick to have any musical vibration: This is a much less common fault than the other, because the nearly universal demand for as deep notes as can be got for the money is a strong temptation to make the thickest bells, *i.e.*, the small ones, only just thick enough, and the large ones much too thin. Nothing can be more absurd than to spend from 300*l.* to 800*l.* on a peal of bells, which are merely got for the purpose of giving pleasure to those who hear them, and then insisting on their being made in a key which they cannot reach without being thin and bad and disagreeable. People evidently fancy they are getting more for their money by getting bells in a low key than a high one, whereas they are rather getting less, inasmuch as they only get the same quantity of metal, and have it spent in producing a bad article instead of a good one. The tenor of the new (third) peal at the Exchange is only 33 cwt., and sounds the same note, C, as that of Bow Church, which weighs 53 cwt. It is very evident that one of them must be wrong: you need only go and hear one strike eleven and the other twelve, and you will not have much doubt which it is. It is true that the tenor of the previous (second) peal at the Exchange, though still worse, was of the same weight, and as the founders alleged in their own defence, from the same patterns as Bow; but the bells must have been of bad metal, and some of them were certainly bad castings. The thickness of the Westminster bell was designed to be $\frac{2}{3}$ ths of the diameter, or 9 inches, which would have made it 14 tons, the weight which was prescribed for it twelve or thirteen years ago, long before I had anything to do with the bells or the clock. By some mistake in setting out the pattern, or making the mould, which the founders have never been able to account for, the bell was made $9\frac{1}{2}$ in. thick, which is very nearly $\frac{1}{4}$ th of the diameter, 9 ft. $6\frac{1}{2}$ in., and which increased the weight to 16 tons, within 174 lbs., and raised the note from E flat to E. Fortunately the same ratio of increase was made throughout, and the waist is $3\frac{1}{2}$ in., or one-third of the sound-bow, as it ought to be; and therefore the only effect of the mistake is, that the bell is heavier and more power-

ful; for it being cast the first the alteration of the note did not signify, as the four quarter-bells can as easily be made to accord with E natural as with E flat. And as they will be rather smaller in consequence, the aggregate weight of the whole five will be about twenty-four tons, as I originally estimated. I have only to add, with reference to this part of the subject, that the width of the bell at the top inside is half the width at the mouth, as it generally is; though in some bells—for instance, the great clock bell at Exeter—it is the outside diameter that is made half the diameter at the mouth. It is of no use to state here the precise geometrical rules by which the pattern of a bell, of what we now call the Westminster pattern, is drawn, as they are purely empirical. I mean, that having got a bell, by trial, which we all agreed was better than any other, I made out some sufficiently simple rules for drawing the figure of its section by means of a few circles, whose radii are all some definite numbers of 24th parts of the diameter of the bell; but there is no kind of *a priori* reason, that I know of, why a bell whose section or *sweep* is made of those particular curves, should be better than any other; and therefore I call the rules for tracing the curve merely empirical; and as they would be of no use to any one but bellfounders, who know them already, or easily may, if they like, I shall say no more on this part of the subject. As I have been asked many questions about the mode of calculating the size of a bell, so as to produce a particular note, and the answer is very simple, I may as well give it, though it may be found already, with other information on this subject, in the only English book I know of which contains such information, I mean the second edition of my 'Lectures on Church Building,' to which a chapter on bells is added. If you make eight bells, of any shape and material, provided they are all of the same, and their sections exactly similar figures (in the mathematical sense of the word), they will sound the eight notes of the diatonic scale, if all their dimensions are in these proportions—60, 53, 48, 45, 40, 36, 32, 30; which are merely convenient figures for representing, wit' only one fraction, the inverse proportions of the times of vibration belonging to the eight notes of the scale. And so, if you want to make a bell, a fifth above a given one—for instance, the B bell to our E, it must be 2-3rds. of the size in every dimension, unless you mean to vary the proportion of thickness to diameter; for the same rule then no longer holds, as a thinner bell will give the same note with a less diameter. The reason is, that, according to the general law of vibrating plate or springs, the time of vibration of similar bells varies as $\frac{\text{thickness}}{\text{diameter}}$. When

the bells are also completely similar solids, the thickness itself varies as the diameter, and then the time of vibration may be said simply to vary inversely as the diameter. But for a recent letter in *The Times* from a Doctor of Music, who seems to have taken this bell under his special protection, it would have seemed superfluous to add that the size of the 'column of air contained within a bell' has no more to do with its note, than the quantity of air in an American clock has to do with the note of the wire on which it strikes. You may have half-a-dozen bells of different notes, because of different thicknesses, all enclosing exactly the same body of air. I certainly agree with the opinion published by some of the bellfounders on a former occasion, that musicians are by no means necessarily the best judges of bells, except as to the single point of their being in tune with each other. The weights of bells of similar figures of course vary as the cubes of their diameters, and may be nearly enough represented by these numbers—216, 152, 110, 91, 64, 46, 33, 27. But as we are now only concerned with the making of a single bell, I shall say no more on this point, beyond desiring you to remember, that the exact tune of a set of bells, as they come out of the moulds, is quite a secondary consideration to their tone or quality of sound, because the notes can be altered a little either way by cutting, but the quality of the tone will remain the same for ever, except that it gets louder for the first two or three years that the bell is used, probably from the particles arranging themselves more completely in a crystalline order under the hammering, as is well known to take place even in wrought-iron."

AN OFFENDED MUSICIAN.—Herr Ernst, when at the residence of an exalted personage, finding that no one was paying attention to his performance, quietly put up his violin, left the room, and the next day, when "his terms" were sent him, declined to receive the money.—*Musical World*.

Provincial.

BRADFORD—OPERA CONCERT.—The London musical season having just closed, the provincial towns begin to be visited by touring parties, who are anxious to secure for themselves additional fame and additional wealth. The time was when singers of metropolitan notoriety depended almost wholly upon their already-gained reputation to secure "country support," and the result was that nothing but a few hackneyed Italian arias and duetts, accompanied by a jingling pianoforte, was ever vouchsafed to the provincial ear. But now—thanks to an improved musical taste—a provincial public demands and secures the performance of good standard works; at least a Yorkshire audience is not now satisfied unless it test the powers of a performer by something more than mere mechanical skill. Hence we have performances of operas in our concert-rooms, shorn of their scenic effects, and, as a consequence, requiring even a greater tax upon histrionic powers than the stage demands. The first of these concerts, or "opera recitals," for the season was given in St. George's Hall on Monday evening, before a numerous and brilliant assembly, a goodly proportion of whom were residents of Leeds and its neighbourhood. The programme was certainly the best of its kind yet submitted to a West Riding audience, and unprecedented attraction in the names of new singers was offered. The performers were Mdle. Piccolomini, Mdle. Spezia, Mdle. Ortolani, Madame Poma, Mdle. Fazio, Signori Giuglini, Beneventano, Belart, Belletti, Rossi, and Forati. With the exception of Piccolomini, Belletti, and Beneventano, these singers were new to a north-country audience, and made their *début* at Her Majesty's Theatre during the season just closed. In order to give some variety to the programme, it was wisely made up from three operas, and those of a very popular character—namely, the fourth act of Verdi's *Trovatore*, the first act of Mozart's *Don Giovanni*, and the second act of Donizetti's *L'Elisir d'Amore*. In *Trovatore* Mdle. Spezia, Madame Poma, and Signor Giuglini took the principal parts, being well sustained by a capital band, and a chorus—if five voices can be so called. The music of Leonora is of an impassioned character, generally, and its rendering by Mdle. Spezia was exceedingly fine and poetical, although we should have been better pleased if she had made less use of the vibratory tone she indulged in. Her soprano voice is of considerable compass, sweetness, and power, but the upper register is not yet sufficiently strong to make the voice equal throughout. Of Signor Giuglini, we can express our high admiration, in common with most of our contemporaries. He possesses a fine tenor voice, of exquisite purity, equality, and tone; whilst the musician's skill and taste he imparts to his vocalisation leave him no rival as yet heard in this country. His singing of "Ah, che la morte," in the *Miserere* scene, produced a thrill of universal delight; and in the duett with Azucena ("Si, la stanzichessa") a perfect *furor* was created. Without any apparent effort, Signor Giuglini produces upper A and B flat as clear and resonant as a bell. Mdme. Poma's contralto voice is well cultivated, and, in the lower register, of a rich quality, whilst her histrionic powers are of no mean order. In *Don Giovanni* Mdle. Piccolomini made her appearance, and was received into the orchestra with a burst of applause. The part of Zerlina, which she seems to have made her own, was given with all that coquetry, brightness, and vivacity which have secured for her so many ardent admirers. In vocalization she has improved considerably since her previous appearance in Bradford twelve months since. In the melodious "Batti, batti," she charmed her auditors, and was warmly encoored in "La ci darem," with Signor Beneventano. Signor Belletti's Leporello, as might have been expected, was nearly all that one could wish; and an encore for his spirited singing of "Madamina, il catalogo," testified his great success. Another soprano of much merit was found in Mdle. Ortolani, who essayed Donna Elvira. Notwithstanding a somewhat hard and unfinished voice, there is much to admire in her general vocalization. The other noticeable singers were Mdle. Fazio and Signor Belart, the latter of whom is a tenor of much excellence. On the whole, the concert was a great success, musically speaking, and the only drawback was its great length—the last piece not being concluded till nearly twelve o'clock.—*Leeds Mercury*.

BRASS BAND CONTEST.—A gala was held in Bolling Park, on Monday and Tuesday week. On Monday there was a brass band

contest. Four prizes were offered—the first of 10*l.*, the second of 5*l.*, the third a first class trombone (value 5*l.*), and the fourth a prize of 2*l.* Seven bands entered for competition, and the four following won the above prizes in the order in which they are placed:—The Saltaire, the Heaton, the Pudsey, and the Gomersal bands.

LEEDS.—TOWN-HALL ORGAN.—On Monday last, a meeting of the Town-hall Committee was held for the purpose of opening the tenders which had been sent in for building the Town-hall organ according to the plans of Mr. Smart of London, and Mr. Spark of Leeds. Five tenders were sent in from the following firms—all within the sum originally intended for building (viz., 4,000*l.*):—Messrs. Gray and Davison, London; Messrs. Hill and Son, London; Messrs. Bevington and Son, London; Mr. Holt, Leeds; and Messrs. Foster and Andrews, Hull. After some discussion, the tender of Messrs. Gray and Davison was accepted. The tender does not include carriage, or any outward decorations; and the case will be built from a plan by Mr. Brodrick, architect of the Leeds Town-hall. Messrs. Gray and Davison are the builders of the monster organ erected in the Crystal Palace for the Handel Festival. The organ they have now contracted for will be immediately commenced, and there is every probability of its completion by next autumn. The specifications of the instrument we may hereafter publish: it will be composed of 100 stops.

LOW MOOR.—TEMPERANCE FESTIVAL AND CONCERT.—On Monday there was a large tea-party of the friends of temperance, in the marquee used on the following day for the flower-show, in Odsal Park, and afterwards a meeting and concert. On this occasion a splendid new drum was presented, in the name of certain subscribers, by Mr. M. Bywater, of Low Moor, to the Low Moor Temperance Sax Horn Band. The gift was acknowledged by Mr. E. Dearden. This band has been formed only about twelve months: but it displays an amount of musical skill which not only speaks highly for its past diligence, but also augurs most favourably for its future success. A very large and attentive audience was delighted with the preciseness and accuracy with which some difficult operatic pieces were performed, and manifested its appreciation of the performance by repeated applause. The concert embraced music of a sacred, as well as of a miscellaneous character, and included vocal and instrumental. The choristers of Coley church sang, very sweetly, "O, praise God in his holiness," by Weldon; and the "Nunc Dimittis." The instrumental portions were compositions of Flotow, Bellini, Verdi, Jackson, and Haydn. An efficient glee party contributed to the enjoyment of the evening, and Mr. N. Northen, organist of Coley church, presided at the harmonium.

ORGAN.

HUDDERSFIELD.—ORGAN OPENING.—On Thursday week the new organ which has just been erected in George-street Independent Chapel was publicly opened. At five o'clock a large number sat down to tea, after partaking of which they adjourned to the chapel, where a grand performance of sacred music took place, comprising selections from *The Messiah*, *Creation*, *Judas Maccabeus*, &c. Miss Whitham, Miss Crosland, Miss Hirst, and Messrs. Whitehead, Greenwood, and Garner, assisted by the members of the Huddersfield Choral Society sustained the vocal parts, and Mr. Dean presided at the organ. There was a large attendance, and the fine-toned instrument, which has been built by Messrs. Conacher and Brown, gave general satisfaction.

Foreign.

PARIS.—The Emperor wished to have gone to the Opera on Monday night, and requested that a ballet might be performed, but Ferraris is absent, and Rosati, although in Paris, is enjoying her *congé*, and, unlike the daughter of Herodias, refused to dance before the king; and so the Emperor did not go.

M. Paul Foucher's new play, *Admiral Byng*, was read on Tuesday, to the actors at the Cirque, some of whom were moved to tears, whilst it had a contrary effect on others.

ROSSINI.—A Letter from Paris says—"The illustrious author

of *Guillaume Tell* has decidedly fixed his residence at Paris. In October next he will leave Auteuil, and instal himself in an apartment on the first floor at the corner of the Rue de la Chaussée d'Antin. The workmen are busy preparing it, and Rossini comes almost daily to see how they get on with it. It is positive that he is much occupied with an important work; as yet he has told no one what it is, but it may, nevertheless, be positively affirmed, that it strongly resembles an opera."

CORRESPONDENCE.

AN ENGLISH ORATORIO SOCIETY.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I have read with much interest the remarks in the two last numbers of your journal with respect to "A National Opera," and I think that every one must have approved of the good sound sense contained therein. It is a sore subject, and a grievous injustice that foreigners are upheld and supported to the exclusion of the *English musician and composer*. The non-existence of "A National Opera" is, no doubt, to a certain extent, from the want of good management; if not, how is the popularity of Sir Henry Bishop and Mr. Balfe to be accounted for? not that they have ever been the means of establishing a permanent "National Opera," but they *might* have been the means of so doing. Besides Sir Henry Bishop and Mr. Balfe, every one who knows anything of the matter is aware that we have many very able musicians and composers who are thrown far too much in the background, for no other purpose than to make room for foreigners who, however clever they may be, have no sort of right to be supported to the exclusion of *native talent*. Some few will argue that we have no *native talent*. Indeed! Where is Mr. Balfe? Where is Mr. Barnett? Where is Mr. Macfarren? Where is Mr. Loder? Where is Mr. Howard Glover? Where is Mr. Henry Smart? and a host of others; and where are the works of Sir Henry Bishop? Are they to be all forgotten and buried with him? Is there, then, not sufficient *native talent* amongst the gentlemen I have named for the success of "A National Opera." Let those who say that we have no *native talent* answer honestly for themselves.

But by this time your readers will say, "What has this to do with the heading of this letter—'The English Oratorio Society'?" We never heard of 'The English Oratorio Society.' No, unfortunately, you have not, because there is no such thing in existence. "A National Opera" and an "English Oratorio Society," are merely things for the imagination to feed upon; very pleasant things to dream about these warm nights. But to be serious. Why have we not a society for the performance of oratorios by *English composers alone*? (No foreigners; they can have their works performed at any time, because being foreigners, they will always have a claim to be noticed.) And why should not the society be called, as I have imagined, "The English Oratorio Society?" Some few will argue that we have no *native talent* for the composition of oratorios. Indeed! Where is Mr. Charles Horsley, with his oratorios of *David* and *Joseph*? Where is Mr. Henry Leslie, with his oratorios of *Immanuel* and *Judith*? Where is Mr. William Jackson (of Masham), with his oratorios of *The Deliverance of Israel* and *Isaiah*? Where is Mr. Pearson, with his oratorio of *Jerusalem*? Where is Mr. George Lake, with his oratorio of *Daniel*? and where is the oratorio of the late Dr. Bexfield, *Israel Restored*, which was performed with success at the Norwich Festival, at the same time with Mr. Pearson's *Jerusalem*? Is there no *native talent* amongst the gentlemen I have mentioned? Is there no *native talent* in the persons of such men as the Professor of Music at Cambridge? the Professor of Music at Oxford (who has written the oratorio of *St. Polycarp*)? Dr. S. S. Wesley? Dr. G. J. Elvey? Dr. Gauntlett? Mr. Goss, of St. Paul's Cathedral? Mr. E. J. Hopkins, of the Temple Church? Mr. Turle, of Westminster Abbey? and a host of others? All these gentlemen are men of talent, and, if many of them have not composed music of much note, it is not because they are *incapable* of so doing, but because they know perfectly well that the merits of any composition they might write would never be tested, but at once consigned to oblivion. Is not this the true state of the case? and why is it that our English musicians are so neglected? Will anyone argue that we have not sufficient *native talent* for the success of an "English Oratorio Society," if properly managed? I leave this question to be answered by yourself, Mr. Editor, or some one of your subscribers more able than myself—of which, doubtless, you have many. If I am in error, it will be wise for myself and many others for ever hereafter to be silent on the subject of foreigners being upheld and supported to the exclusion of the *English musician and composer*.

I am, Dear Sir,

Your faithful servant and subscriber,
Crawley, August 27th, 1857. THOMAS LLOYD FOWLE.

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